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1989
SEPTEMBER

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FROM THE EDITORS OF
Trains

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DAVID PLOWDEN'S railroaders

RICHARD STEINHEIMER in San Francisco

Bluegrass charm of L&N 152

FALLEN FLAGS: Chessie, Katy, M&StL

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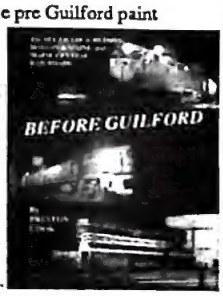

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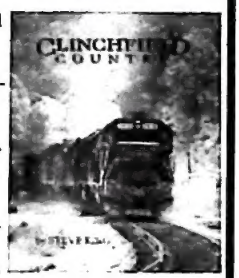

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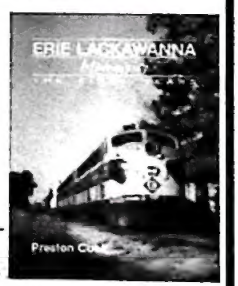

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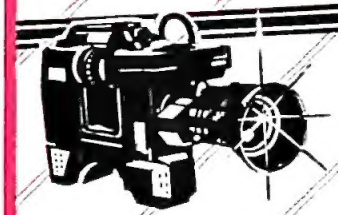

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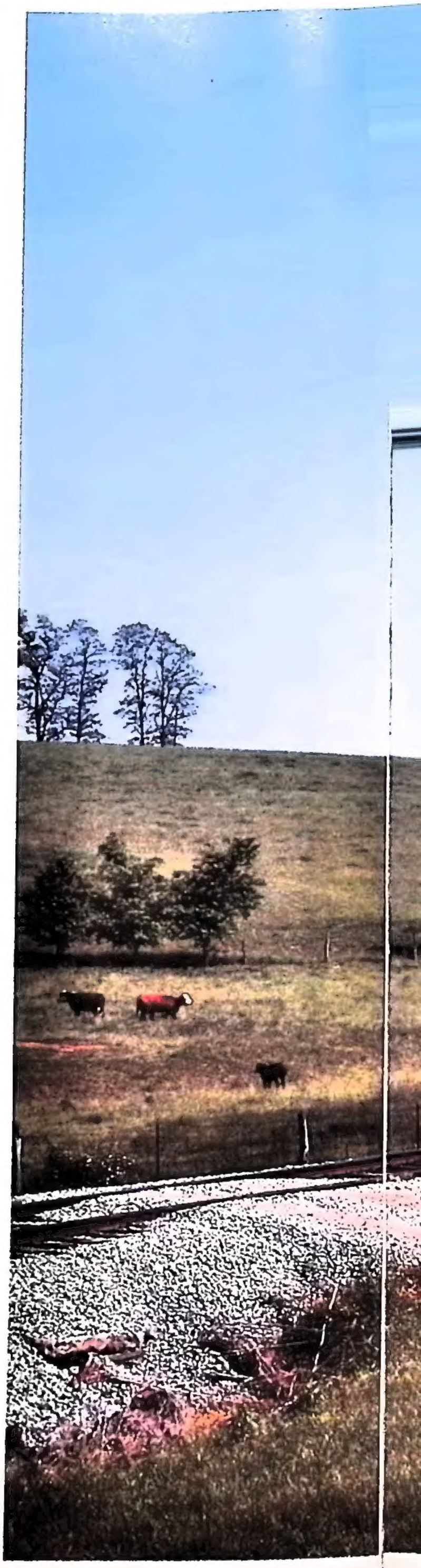

ON THE COVER: Ron Flanary photographed the westbound Amtrak *California Zephyr* on the Denver & Rio Grande Western Railroad between Tolland and East Portal, Colo., on June 25, 1988, with Amtrak's newest diesel at the time, EMD F40PH No. 409, in the lead.

BRANCHLINE YESTERDAYS: David R. Busse captured the charm of rural Kentucky railroading with L&N 4-6-2 No. 152 [pages 28-31].

VANTAGE POINT

SUCCESS, AND A CHALLENGE

CALLING the premier issue of TRAINS ILLUSTRATED a "solid success," Kalmbach Publishing Co.'s executive committee had no reservations last spring in approving continuing publication of what becomes our firm's 13th magazine. Sales of the premier issue have eclipsed that of our previous star, CLASSIC TOY TRAINS in the model-railroad field, which started in Fall 1987, and T.I.'s premier issue is essentially sold out. Final figures are not yet in, but total circulation is expected to exceed 38,000. We thank each and every one of you for this successful launch, but at the same time accept the challenge to keep T.I.'s quality top-notch. Two new regular items grace this issue: "Exposure Meter," our reader letters column [page 10], and "Fallen Flags Album," this time featuring the Minneapolis & St. Louis [page 46], for which Gary Dolzall, our marketing director / magazines (and also a regular writer and photo contributor to TRAINS) will peruse the company photo files each issue for historical views of a railroad abandoned or merged away in spirit if not in fact. A word about the one characteristic of T.I. on which we received several criticisms—photos spread across the center gutter. In perfect-binding, the method TRAINS ILLUSTRATED employs, a small amount of any image is indeed "lost" across the middle. To change binding, however, would be to sacrifice some of T.I.'s quality, a key reason for its early success. With the paper stock we use on the cover, for example, we would risk it cracking if we utilized saddle-stitch binding. We do promise to be more careful on photo cropping than we were on a couple of the blatant examples in the premier issue. Meantime, we trust you'll find the contents of this second T.I. at least equal to the first, offering the variety of subject matter, photographers, and presentation that we intend to keep as T.I.'s hallmark. Finally, please take note of our new address. Kalmbach Publishing Co. is scheduled to move its offices this summer from our thin, 8-story 1920's building at the edge of downtown Milwaukee to a brand-new wide, two-story structure in suburban Town of Brookfield, Wis., 15 miles to the west. Effective July 1, 1989, we are accepting all mail at our new Waukesha postal address.

J. David Ingles

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TRAINS ILLUSTRATED assumes no responsibility for the safe return of unsolicited editorial material or photographs. Acceptable photos are held in files and are paid for upon publication; original 35mm color slides or 8×10-inch color or black-and-white enlargement prints are preferred. Unsolicited material or photos, if not accepted, will be returned only if postage is provided for this purpose. Information about submitting material is available on request from the editorial assistant.

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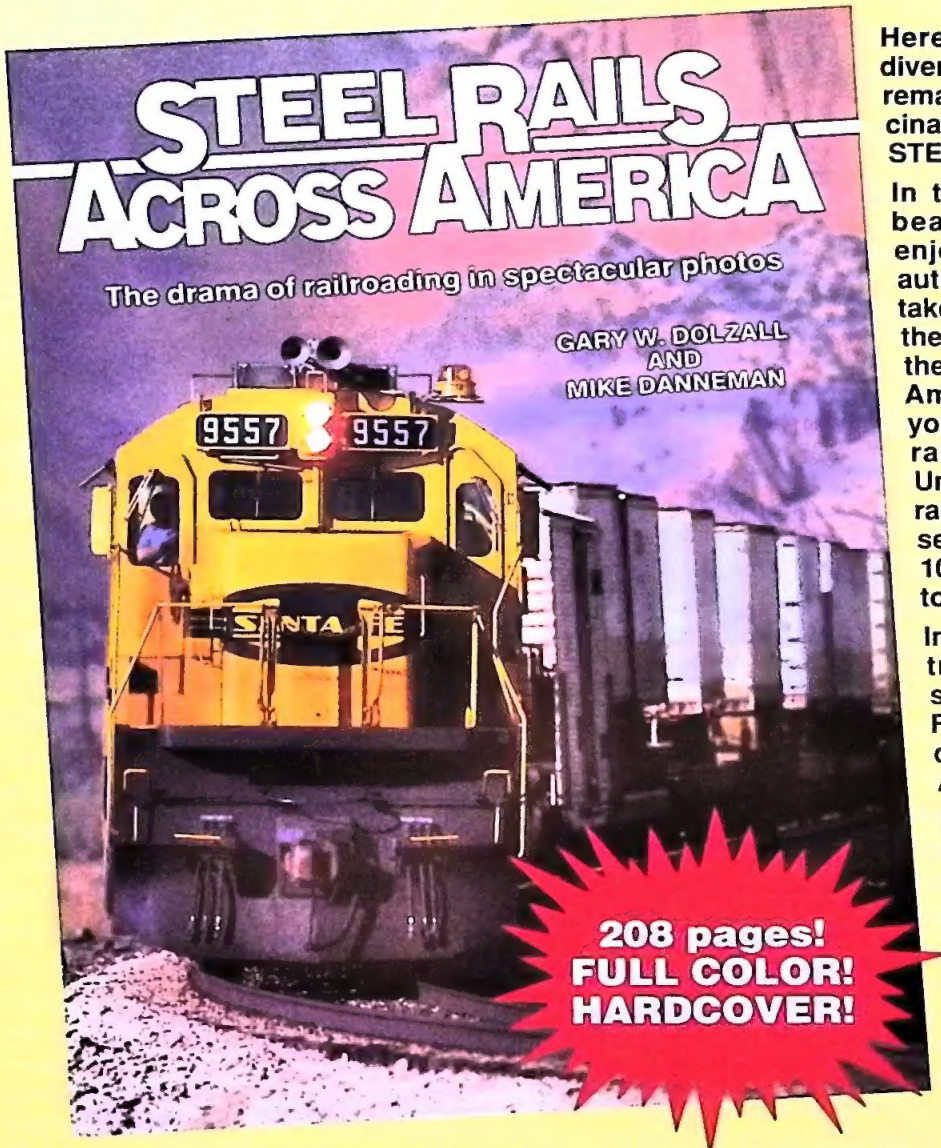

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Chessie System

Farewell, Chessie

"CHESSIE," the sleeping kitten, certainly was one of the most readily identifiable and benevolent of American industrial symbols, introduced by Chesapeake & Ohio in 1933. But the historic identity and bright colors of the Chessie System paint scheme that dated from 1972 have been replaced, washed out by the "bottom-line gray" of successor CSX Transportation. A new image has been selected by a corporation that appears to welcome anonymity. It seems to be saying, "We are afraid to admit what it is that we do for our own life's work." Change is, of course, inevitable. However, we always hope that when calculated, deliberate change occurs, it is creative change for the better. Thus, the images here are my reflection and speculation upon one railroad's metamorphosis—reflection on what has been lost, and, sadly, speculation that this change goes beyond the superficial selection of paint. Goodbye, Chessie. We'll miss you. Sleep well. ■

More than just a paint scheme

BILL TAYLOR

Contributing to T.I.:

This magazine depends upon its readers for most of the photos it publishes. A typical issue utilizes about 60 of them, and since sister magazines TRAINS and MODEL RAILROADER depend on the same photo files as sources to illustrate articles, there is a considerable market (by far the largest in the field of railroading) for the imaginative, industrious photographer. We can't promise acceptance, of course, because even the best photos may duplicate subject matter already in file or assigned. But we do look at each print and color slide submitted. When sending photos, please address your submission to the TRAINS ILLUSTRATED Editorial Dept. and provide a stamped, self-addressed envelope of suitable size for the return of the ones we cannot use.

Format of photos: TRAINS ILLUSTRATED prefers 35mm original color slides, or 8×10-inch glossy black-and-white or color prints with borders on all four sides. Prints that are smaller can get crumpled, or lost, in our file drawers, and larger prints exceed the file drawer size. *We cannot use small color prints; they do not reproduce well.* In certain cases, we can employ top-quality duplicate color slides. *Each* slide mount or print *must* have the photographer's name and address on it. TRAINS ILLUSTRATED pays for the one-time use of a photo, upon publication. We assume we may keep prints in file before and after use. When submitting slides, please indicate if we may keep them, or if you eventually want them back. Please submit no more than 20 slides at a time—the fewer you send, the quicker the editorial and art staffs will examine them. We try to return unused slides within six months if their return has been requested.

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Theme essays: TRAINS ILLUSTRATED buys occasional theme essays to accompany a photo salon. Please inquire of the Editorial Secretary before submitting a candidate.

Acknowledgment: TRAINS ILLUSTRATED acknowledges the receipt of photos or other material in the editorial department the day it arrives. We appreciate your patience in allowing us to review it.

Critiques: Sorry, but we do not have enough time or staff to give a critical appraisal of unaccepted photos.

Other departments: Please do not include non-editorial matter when submitting photos to the TRAINS ILLUSTRATED Editorial Dept. for publication. This will slow the handling of your material within our company and increases the risk of some of it going astray. Instead, please address inquiries concerning matters such as Advertising, Subscriptions, or Customer Service directly to those departments.

We're moving: TRAINS ILLUSTRATED and Kalmbach Publishing Co. are scheduled to move from 1027 N. 7th St., Milwaukee, WI 53233, in July 1989. Effective July 1, 1989, all mail should be addressed to TRAINS ILLUSTRATED, 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187.

EXPOSURE METER

TRAINS ILLUSTRATED welcomes comments from readers. Please keep letters brief and address them to: TRAINS ILLUSTRATED "Exposure Meter," P. O. Box 1612, Waukesha, WI 53187. Communications are not acknowledged.

WORTH THE WAIT

I enjoyed your premier issue of TRAINS ILLUSTRATED. High praise goes to your quality paper and beautiful photos, especially those of Phil Hastings in Iowa.

Fred T. Uthe
Dubuque, Ia.

Congratulations on your debut: Nice photos, good reproduction, interesting text . . . all I expected.

Scott Hartley
Watertown, Conn.

TRAINS ILLUSTRATED is an impressive publication. The entire production crew is to be congratulated.

Bruce Nall
Littleton, Colo.

I was really impressed with your premier issue. If that is an example of "things to come," I know I'll be an enjoyable subscriber for years.

S. E. Kurtz
Bath, Ind.

Congratulations on Volume 1, No. 1 of TRAINS ILLUSTRATED. I saw the right balance in geographical coverage; text was informative, paper quality is above standard, and the subject matter was enough to get me to send in my subscription.

If possible, could you indicate on each photograph the type of camera used, film type, and speed and camera settings? There are many of us that would like to raise the quality of our own photography and this data would help.

Charles Duckworth
Webster Groves, Mo.

GOOSE LAKE MASTERPIECE

This may go against my long-standing philosophy on "sunny day Kodachromes," but Mike Danneman's shot of the Chicago & North Western train at Goose Lake [page 33, "Little Lake Farewells"] is great. It's worth the price of the magazine.

Tom Trencansky
Dryden, N. Y.

TEXT AND PICTURES

Allow me to comment on your premier issue. No matter how impressive the photography, I believe that accompanying text adds to the enjoyment to be had from the photos alone. Leave the rivet-counting, rosters, and other details to TRAINS, but include in T.I. the personal reflections of the photographer, as in Gary Dolzall's "Little Lake Farewells" [pages 28-33, Winter 1988 T.I.].

Also, stay away from inset photographs, as on pages 16, 40, 44, 54, and (especially) 56. In many photographs those "blank"

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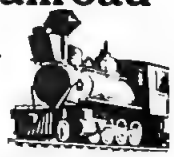

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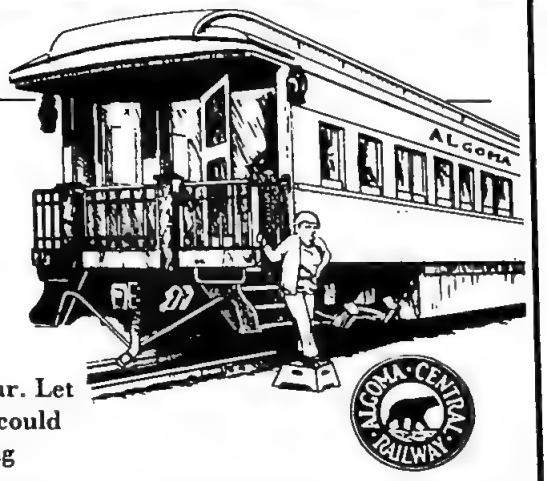

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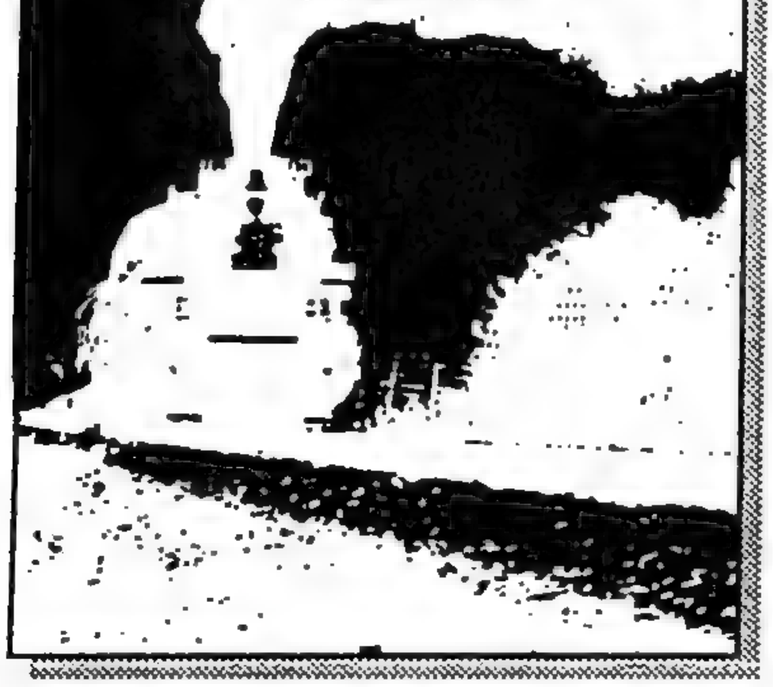


spaces are part of the effect that the photographer was trying to achieve.

I see T.I. as an ideal format for groups of photos tied by a common thread, be it a personal one of the photographer, or a locale such as Dr. Hastings' Iowa or Phil Weibler's Quincy, Ill. Too often the photographer has neither the time nor the inclination to research and write the type of article which has come to be expected by the leading rail magazines. The ability to tell the story in pictures in an evocative manner is their forte, and T.I. has promise of being their medium.

George A. Forero
Attleboro, Mass.

DISAPPOINTED

To state that I was extremely disappointed in the premier issue of TRAINS ILLUSTRATED would be putting it mildly.

The quality of the contents was well below what I expected, based on your pre-issue blurbs, and compared with other magazines. Less that 10 percent of the photos were of top quality, and some were well below average. Your decision to bleed across the center binding was well intended, but because of the method of binding used actually ruined several of the shots. And, your cover photo was also very weak. Why crop a fairly average horizontal into a terrible vertical?

Richard Janes
Goode, Va.

I am afraid that I will have to see at least the second issue of TRAINS ILLUSTRATED before I commit to a subscription. I just wasn't impressed enough with the initial edition. I feel that the T.I. concept is quite valid, but it seems like you tried to force too much into the magazine.

Lee F. Hower
Sacramento, Calif.

OVER-SATURATION?

I think TRAINS ILLUSTRATED is a good idea, but offer these thoughts:

The need for more space is great. There is a great deal of fine photography out there that needs an outlet. Much of it normally doesn't see print because it doesn't have a story with it. Some very good authors are not as skilled behind a camera as they are with their typewriter. But, is yet *another* magazine such a good idea? With so many publications out there, will this be an over-saturation of the market?

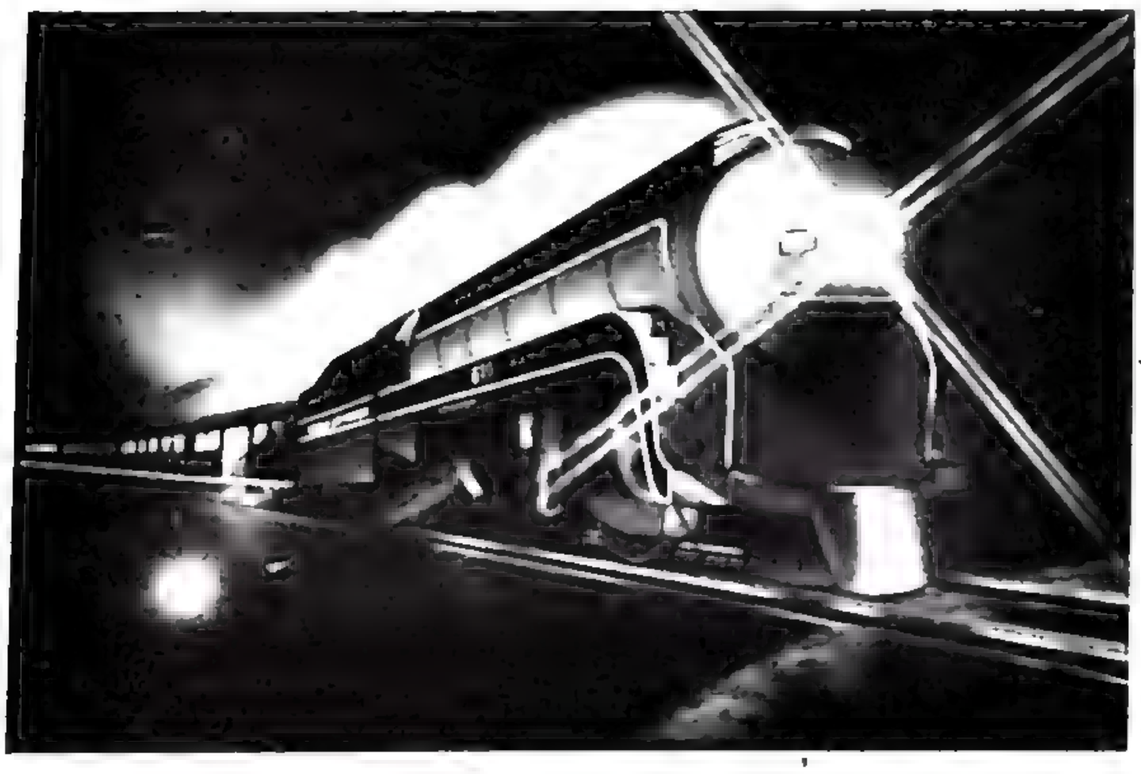
Doug Koontz
Danville, Va.

I do hope this new magazine does not become another paper-waster in an already overloaded market of rail magazines, some of very questionable worth.

Raymond L. Kennedy
Toronto, Ontario
Canada

GET OUT OF THE GUTTER

I think you have a winner in TRAINS IL-



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COMPETITIVE PRICING

LUSTRATED, but I have a complaint: Virtually every photograph that spans two pages loses something important in the crease between the pages. This is obvious in Gary Benson's Union Pacific photo on pages 36-37, but also is apparent in Gary Dolzall's Chicago & North Western photo on pages 28-29. I would suggest either avoiding double-page spreads, finding a way to make the crease less obtrusive, or taking extra care with layout on double-page spreads.

Charles B. Weinstock

Pittsburgh, Pa.

On several occasions in this premier issue, you have chosen to stretch a photograph across two pages of the magazine. The type of binding used by your magazine does not lend itself to having a photo cover two pages. Much of the photograph disappears into a "canyon." The photos on pages 12-13, 28-29, 36-37, 40-41, and 46-47 are ruined by placement on two pages because the main object in the photo is either totally or partially lost in the "canyon" of the binding.

Lynn C. Powell

Stockton, Calif.

STOP THE TELEPHOTOS!

Please don't load T.I. too heavily with extreme telephoto views. I'm getting tired of looking at pictures that distort natural perspectives. A magazine aiming to "showcase . . . the very finest railroad photography and art" should shun such views as much as possible. Be sure we get generous doses of pre-excursion steam action, even if it has to be black and white, the colors used on most steam locomotives. Railfans didn't use telephoto lenses in the good old days. That will ensure us old cranks of having all the natural non-telephoto views we need.

Art Weber

El Cerrito, Calif.

TOOLS AND TECHNIQUES

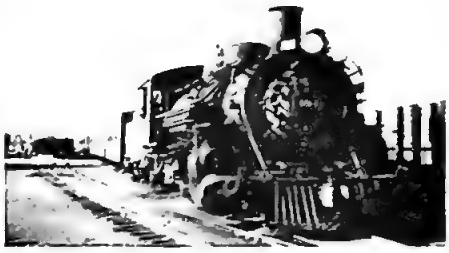
I think TRAINS ILLUSTRATED will fill a niche. I like TRAINS Magazine and read just about everything from cover to cover, but there is still not enough of the photography aspect of our hobby in it. We need a showplace for our work, especially some of the more artsy stuff. I have always wanted to learn more about tools and techniques used by some of the other fans. I don't mean the "I use six Nikons" type of information, but lens lengths and films used and the man behind the camera type of information. Even the best camera is worthless if the person using it doesn't also use his brain. I wish T.I. the best.

Robert R. Harmen

Omaha, Nebr.

☐ *Although you will not find much about "tools and techniques" in this issue, we agree that there is such a need for this type of information in some instances, and are considering running it in some future editions.*—J.D.L. ■

CUMBRES!



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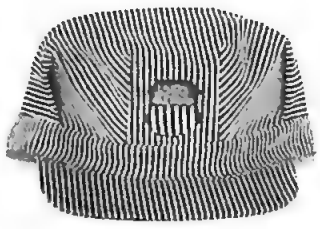

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The Katy in Missouri

SOUTH END solitude: Train 101 crosses the wide Missouri between Franklin and Boonville at sunset February 28, 1982, and disturbs no one in Green Ridge on the quiet Sunday morning of March 13, 1983.

Last days on the St. Louis and Sedalia Subdivisions

R. G. EDMONSON

BY the timetable, they were the Katy's St. Louis and Sedalia Subdivisions. To the crews who got their orders at the aging yard office in Franklin, Mo., they were the East End and the South End.

Most of the Missouri-Kansas-Texas's tonnage moved south out of Kansas City, through Kansas and Oklahoma to such Texas destinations as Dallas, Fort Worth, San Antonio, and Houston. Katy's line across Missouri from Parsons, Kans., was never a major traffic artery. Its western portion came into the Katy family in 1870, and it reached St. Louis in 1896. By the 1960's, the line saw just two trains a day, 101 and 102. East of Franklin (north by the timetable), the track followed the north bank of the Missouri River, under looming limestone bluffs. The geography was unusual for Katy, and pretty, but not kind. The roadbed, I was told, had been seriously damaged by flooding in the early 1970's and was never the same, and it flooded again in 1982.

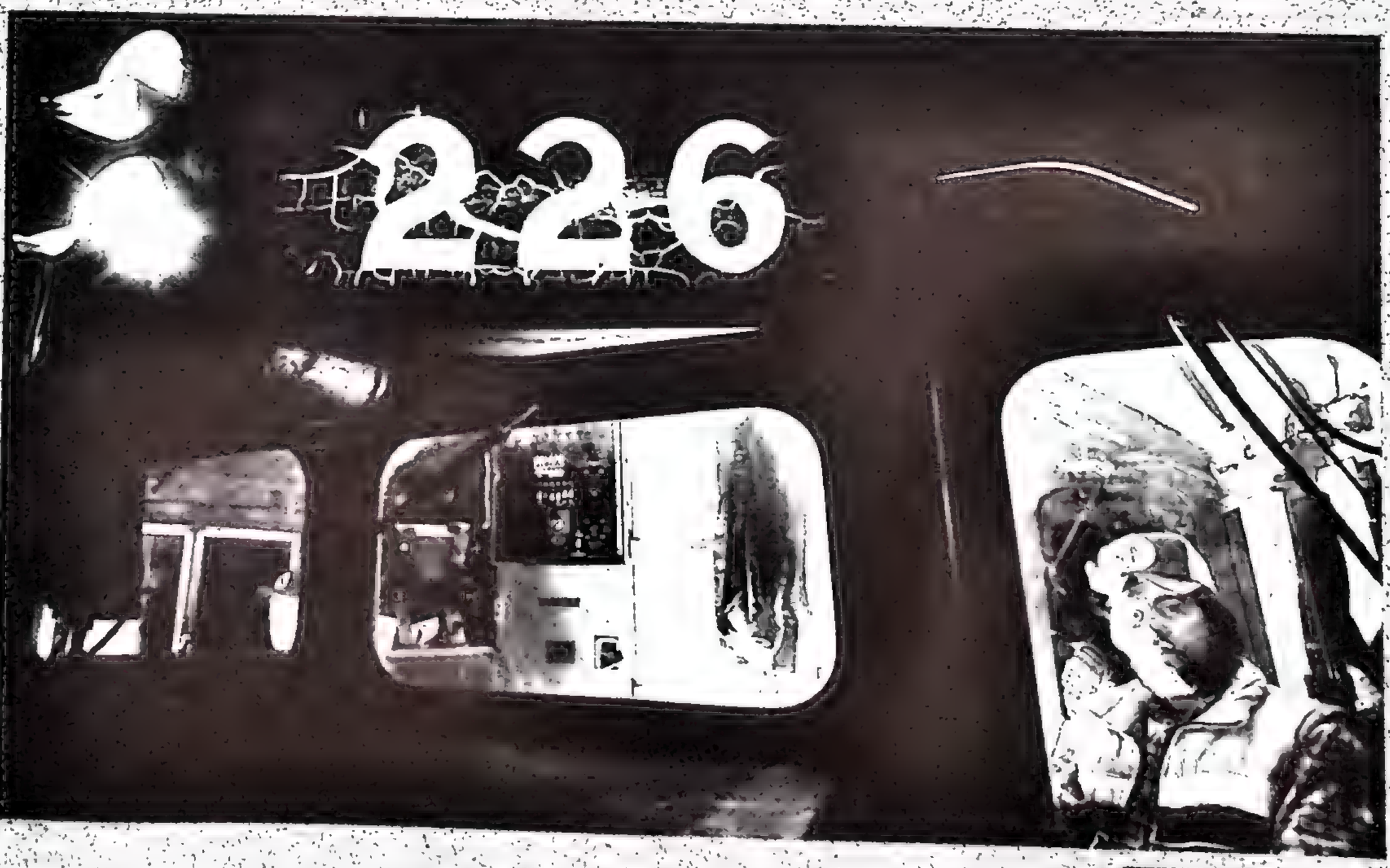
For the crews, it was a slow trip. Except for one 28-mile stretch (Mokane to Hartsburg), trains were restricted to 10 and 25 mph for most of the 162.2 miles between Franklin and Machens, where they gained Burlington Northern trackage to advance to Katy's Baden Yard in St. Louis. The ride had its compensations, though. Crews talked of watching boats and bathers on the Missouri during the summer. Wildlife was abundant. Brakeman Ben Obershiner told me that one day the engineer radioed to report an eagle perched on a branch just above the locomotive. The unflappable bird was still there when the caboose approached. "We passed right under him—he didn't move an inch."

At Franklin, the line doglegged southwest. Where the East End was serpentine, the South End was first rolling—as the railroad crossed a shoulder of the Ozarks—then level, as it pushed out onto the prairie of southwestern Missouri.

The East End boasted the Katy's only tunnel, a short rock bore at Rocheport. The South End had the railroad's steepest grade, Boonville Hill, across the Missouri River from Franklin. For the extra power needed on the South End, a northbound train would hand off a diesel unit to a southbound. These power swaps, at Marthasville or Mokane, made for good train-watching even if they made crews grumble.

When I left the Show Me State in 1984, trains 101 and 102 still were patrolling the river bottoms, but Katy soon solved the headaches of slow orders, power balancing, and Boonville Hill by obtaining trackage rights on Union Pacific's Missouri Pacific main line from Sedalia to St. Louis. MKT got permission to abandon its own line in 1986, and the track was torn up in 1987. The East End was gone, and now, the Katy itself is too, UP having acquired it in August 1988.

EAST END: In December 1983, train 102 would come through Franklin in the wee hours. In its heyday, Franklin boasted the trappings of a major division point—depot, roundhouse, hotel—but all except the yard office were long gone when 102 pulled in one midnight to change crews. East of Rocheport, the Katy passed under 100-foot limestone bluffs. In the cab of GP40 226, engineer Larry Bagby (right) and fireman Bill Elliott swapped seats for a part of the slow trip to St. Louis. Elliott is a former Rock Island engineer.


226

TRAINS ILLUSTRATED BOOKCASE

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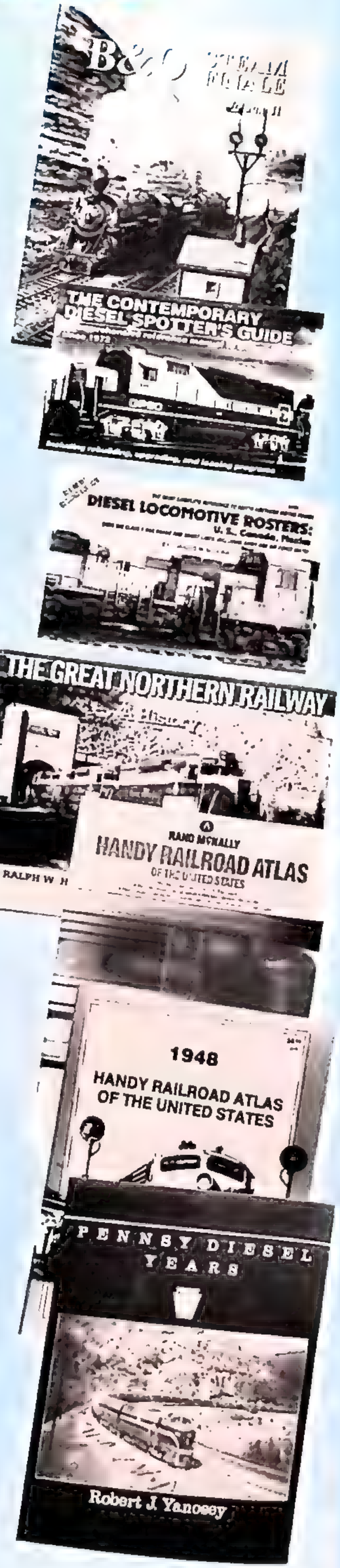

Prairie Rails - This dynamic hardbound features more than 200 photos of Alco road switchers on the Dakota Prairies, covered wagons in Iowa, matched high-nose Alco Centuries in Wisconsin, Baby Trainmasters in Upper Michigan Ore Country, and more, in 136 pages. By Robert P. Olmsted. **#24672/$34.95**

Santa Fe 1987 Motive Power Pictorial – Here's a 128-page pictorial by Joseph W. Shine covering AT&SF's 1987 diesel roster, plus a final salute to the SD24/SD26, and a fascinating photo history of Santa Fe's booster units. Black-and-white and color photos. **#24632/$25.95**

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Seaboard Air Line Railway Album – This is a 186-page album filled with hundreds of photos that capture the spirit of the SAL. Chapters cover SAL's history, each of its divisions, its motive power, rolling stock, and more. By Albert Langley, Forrest Beckum, and Ronnie Tidwell. **#24640/$27.95**

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David Plowden's railroaders

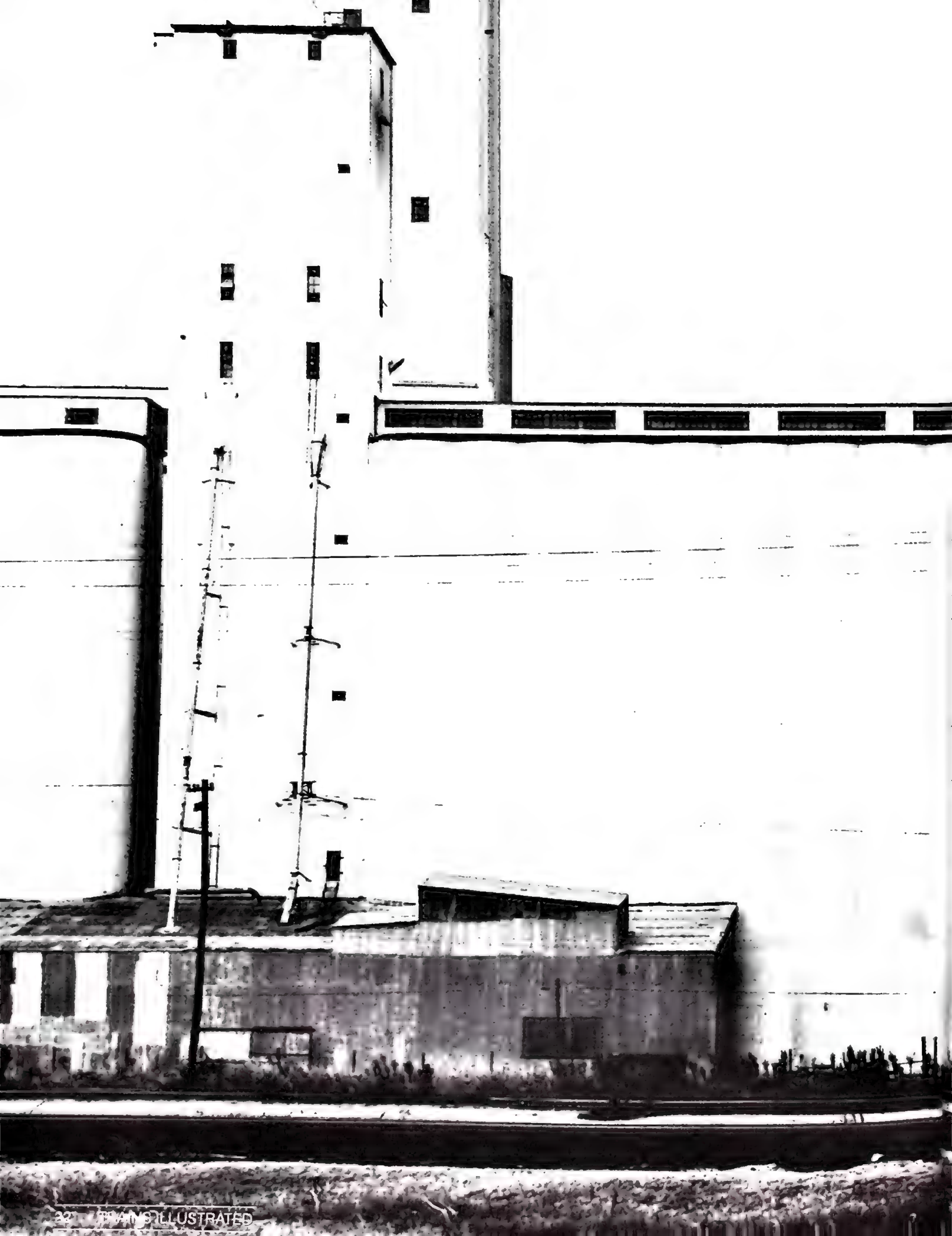
When TRAINS Magazine introduced David Plowden to its readers in the March 1957 issue with his photo of a Great Northern train behind a roaring 2-8-2, the young Yale graduate was working as an assistant trainmaster on the GN in Willmar, Minn. Instead of pursuing a railroad career, though, Plowden chose the camera, and in the intervening 32 years has moved to the front rank of American photographers. His work has been published in such magazines as *American Heritage, Life,* and *Smithsonian.* In 1970 and 1971, his exhibit, "The Hand of Man on America," was given a national tour by The Smithsonian Institution. His 17 books include "Lincoln and His America" (Viking, 1970), "Tugboat" (Macmillan, 1976), and "A Sense of Place" (Norton, 1988).

Plowden has made several subsequent appearances in TRAINS, including photo essays on Canadian Pacific steam (September 1961) and eastern railroad bridges (March 1966). Among his books are three on rails: "Farewell to Steam" (Stephen Greene, 1966); "The Iron Road" (Four Winds Press, 1978); and "A Time of Trains" (Norton, 1987). Acclaimed for his powerful images of locomotives and fixed plant, Plowden also has turned his lens on railroaders, the people who practice the ancient crafts of running the trains and maintaining the equipment. As these photos demonstrate, Plowden explores that human dimension with insight and verve.

TRACK GANG uses pneumatic hammers to drive spikes as a piggyback train rolls past on the Penn Central main line near Cresson, Pa., in 1976 (top). At Altoona (above), carmen wrestle with a coupler. Wearing leg protectors reminiscent of a baseball catcher's (opposite page), a PC track worker prepares ties for welded rail.

Faces familiar . . . and unfamiliar

PHOTOS BY DAVID PLOWDEN©



GIANT grain elevator forms a backdrop as crew checks car lists in Santa Fe yard at Enid, Okla., in 1968. Today Enid is served by four roads: Santa Fe, Burlington Northern (former Frisco), Union Pacific (ex-Rock Island; OK&T/Katy), and Grainbelt (a new short line).

FA

OPERATOR at FA tower in Delaware & Hudson's yard at Oneonta, N.Y., hoops up train orders to the fireman aboard Alco road unit on Binghamton-bound freight in 1975. At Mechanicville, N.Y., in 1976, D&H yard conductor Sal Bagnoli pauses at a switchstand for a portrait.

CAR inspectors check a troublesome freight-car truck in the D&H yards at Mechanicville.

HIS left hand on the throttle, the engineer of a Pennsylvania Railroad GG1 electric locomotive strikes a timeless pose as he looks back over his train awaiting the highball.

SOO LINE employee loads diesel fuel into the fuel tank of an EMD Geep at the railroad's engine terminal in the Upper Michigan division point of Gladstone.

FIREMAN enjoys the view of the Shenandoah Valley countryside from the cab of a Virginia Blue Ridge 0-6-0 in 1959. Four years later the 16-mile line, celebrated for being among the few roads still operating steam, bought SW1's to end its status as the last steam-powered common carrier in the Old Dominion.

DAVID PLOWDEN'S RAILROADERS

BLUEGRASS CHARM

A sweet melody from Paris to Maysville

PHOTOS BY DAVID R. BUSSE

All the homespun charm of shortline steam railroading down south came to life on Saturday, May 28, 1988, when a three-car trainload of photographers trundled through the Bluegrass region of northeastern Kentucky behind an old steam locomotive, Kentucky Railway Museum's former Louisville & Nashville 4-6-2 No. 152, built in 1905 by Rogers. The railroad: TransKentucky Transportation, or TTI, a short line that hauls coal to the Ohio River over the former L&N Paris-Maysville branch. The sponsor: video producer Greg Scholl. Together with 152's crew of KRM volunteers, they worked magic during an all-day journey northward along TTI's 50-mile line. The trip featured numerous stops for photos, including a jaunt down the street in Carlisle. No one lucky enough to take the ride will forget the gentle clatter of six-wheel trucks beneath the museum's heavyweight Pullman lounge car *Mt. Broderick*, nor the sweet melody of 152's whistle drifting over the bluegrass.—KEVIN P. KEEFE.

BLUEGRASS CHARM

ON the job with 152: Her workday completed and her fire dumped, 152 rested at Maysville, Ky., as KRM Engineer Joe Bratcher sprayed water on the ashes. Earlier in the day, the Pacific drew the attention of some local citizens as she took her train for a lunchtime stroll down Market Street in downtown Carlisle, seat of Nicholas County. Inside 152's cramped cab, it was all business as the fireman, working without benefit of a stoker, hand-fired the old-fashioned way with a scoop, straining to keep the needle on 152's boiler gauge close to 200 pounds pressure. ■

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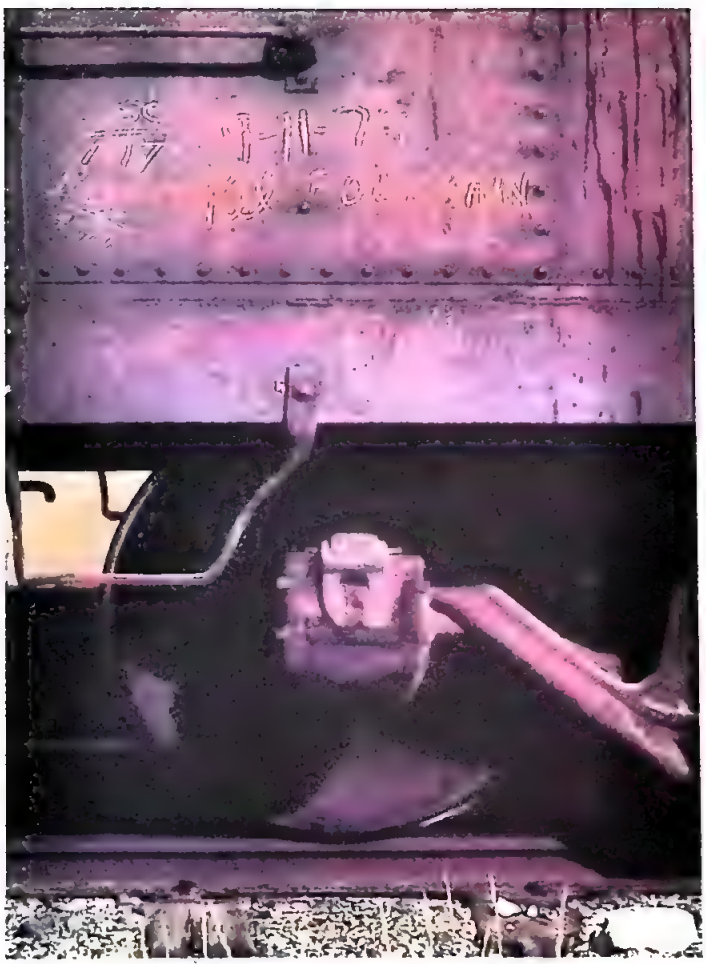


CHALKED notation on side of Great Northern 40-footer 5633 at Withrow, on the Mansfield Branch, reveals this friction bearing car was released for grain service September 11, 1974.

40 feet at a time

Washington state holdouts

BLAIR KOOISTRA

Before the day of the 100-ton-capacity "jumbo" grain hopper car, the unit grain train, and deregulation of the railroad industry, the nation's railroads moved America's amber waves to market in strings of red, 40-foot-long steel box cars, stuffed to capacity with 50 tons of wheat, wobbling along a branch line, bound for a flour mill miles away. A hundred thousand of these cars pitched and yawed down miles of light rail that was plopped down in rolling fields to reach remote, weathered wooden silos. Countless harvests filled these cars; a golden trail of spilled grain followed them to market.

But by October 1980, when CB&Q 63707 and a sister thumped across a dirt-road crossing on Burlington Northern east of Wilbur, Washington (opposite page), the concept of hauling grain in trains of 40-foot box cars was as obsolete as the frail "Everywhere West" slogan of the old Burlington Route fading into oblivion on rusting rolling stock. BN was one of few U.S. railroads in the 1980's still loading grain in these "B-105's," as the car code designated 40-foot steel box cars with 7-foot-wide doors. As larger covered hopper cars took over, unit trains provided shippers with lower rates on trainload movements. Smaller elevators on weed-grown branch lines closed as farmers began trucking grain to large co-op complexes.

Some of BN's B-105's had received Cascade green paint, but most were true steam-era memories riding on friction bearing trucks and still carrying the slogans and reporting marks of BN predecessor lines: Great Northern's Rocky the Goat, Northern Pacific's huge NP initials and monad logo. BN had made no secret of its intention to abandon the branches still restricted to B-105's, promising growers lower rates if they'd quit using the smaller elevators and enable the lines to be torn up.

Two of these lines, in central Washington, resisted covered hoppers to their last day of operation: the 60.7-mile Mansfield Branch, a former GN line built in 1909 up a 2.2 percent Moses Coulee grade to reach Columbia Plateau fields, and the Eleanor Spur, an 18.3-mile line that meandered off the former NP Central Washington Branch at Davenport to serve five elevators with a combined capacity of 52 cars.

These lines generated a lot of traffic. Following harvest, train crews were confronted with a switching nightmare, often having to shove cars several miles to a clear track to get the engine on the front. Eventually these two lines were approved for abandonment, the Eleanor Spur in January 1983 and the Mansfield Branch two years later, with the stipulation that one last winter wheat harvest be handled.

More than a branch line died March 2, 1985, when two GP39-2 diesels brought the final train of old grain boxes off the Mansfield Branch into Wenatchee. So too had the century-old tradition of hauling Washington's grain harvest in box cars. Grain no longer moved to market 40 feet at a time.

AT Sublee on the Mansfield Line, the Withrow Turn of August 1, 1983, found business so good that loads fouled the main . . .

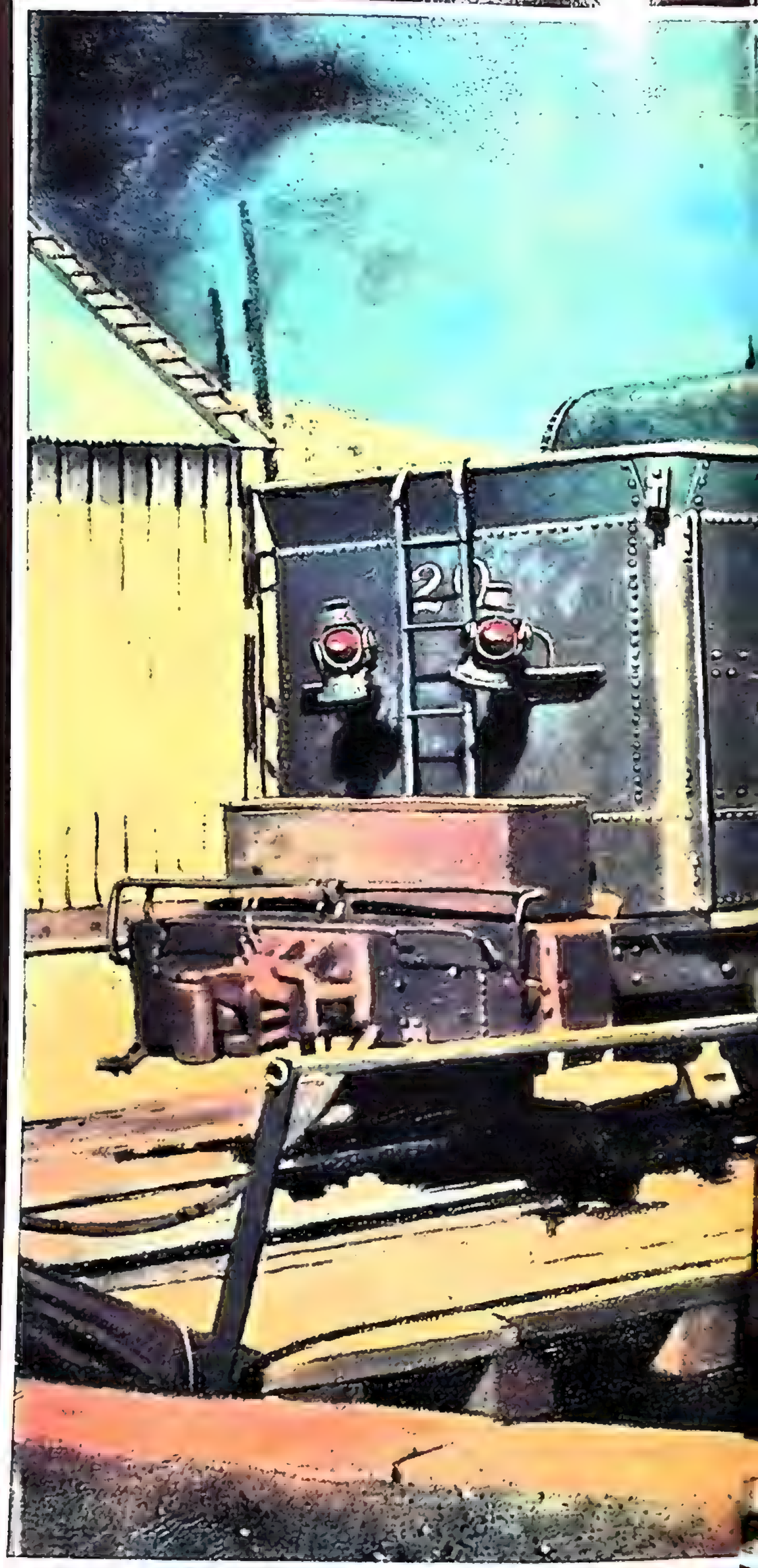
SO, with a brakeman up front, GP9's 1713/1743 shoved off, push-pull, with the offenders ahead the 5.6 miles to Withrow.

BIG covered hoppers may grace the elevator track at Hanson on the Cheney-Coulee City branch, but Extra 808 East's 30 cars are all 40-footers as the 1950's apparition with five F's and two Geeps grinds east at 10 a.m. on October 11, 1980. ■

RIO GRANDE SOUTHERN

"By the seat of the pants"

THE world of the Colorado narrow gauge was a fascinating contrast of diminutive trains and majestic geography. It's a subject that has captivated railroad artists, including James Finnell. Born in Kansas City in 1940, Finnell has put down roots in the West during a career that has included aerospace and advertising illustration in Los Angeles, model railroad manufacturing in Seattle and Chama, N. Mex., and now a flourishing art and illustration business in Santa Fe. His work has been published in magazines, notably "Narrow Gauge & Short Line Gazette," and books, most recently "Chama-Cumbres With a Little Chili," by Richard L. Dorman (R. D. Publications, 1988). Says Finnell: "I guess the fact that these railroads were constructed and run by very independent individuals, and sometimes by the seat of the pants, strikes a note close to my heart." The artist's facility with the texture of "slim-gauge" steam is evident in this oil-on-canvas depiction of Rio Grande Southern 4-6-0 No. 20 riding the turntable at Durango, Colo., in the early 1940's. ■



GRANDE SOUTHERN
20

NEW JERSEY NOCTURNE

An after-hours look

DAN HORMANN

NEW JERSEY might be far from the state of first choice for rail photographers in search of settings for interpretive work, but Dan Hormann has successfully plumbed the Garden State's urban landscape on which the state-owned New Jersey Transit conducts its rail passenger operations, as these wintertime and evening views reveal. Here, GP7 5681 and two GE U34CH's ride out a snowstorm on a late afternoon in Hoboken in 1986.

AFTER sunset at Hoboken Terminal, hub for NJT's routes (opposite page), the headlight afar indicates an inbound and a high green signal beckons an outbound in June 1986. Nearby at the engine service area (above), two "U-boats," a Geep, and ex-Chicago & North Western F7 418 gather. On the electrified former Lackawanna main line, a set of outbound "Jersey Arrow" cars pauses at the Newark Broad Street station in November 1986 (left).

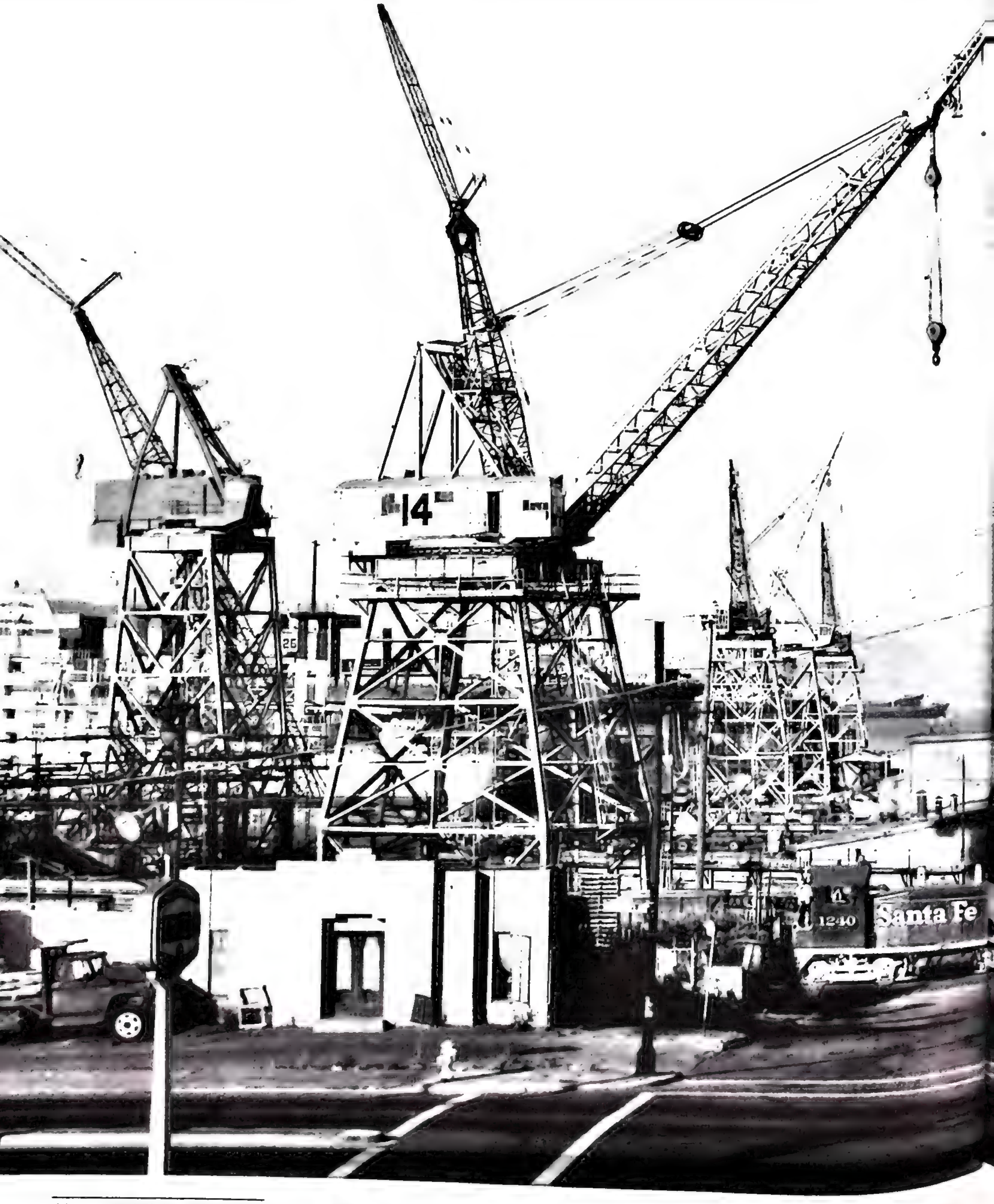
2000 miles west of Topeka

Santa Fe's beachhead in the City

RICHARD STEINHEIMER

UNTIL the mid-1980's, the rails of the Atchison, Topeka & Santa Fe Railway that flowed westward over 2500 miles across plains and mountains from Chicago to the West Coast reached their ultimate end only a few blocks away from the center of rival Southern Pacific's operations in San Francisco. The rails were not, however, contiguous. As part of the grand plan of President E. P. Ripley to break the monopoly of SP's Big Four in California, a terminal facility was built on 24 acres of filled waterfront land in the City, at the foot of Fourth Street in China Basin. Switch engines began serving local businesses on May 1, 1900, using a tug and barge to connect with Santa Fe's newly acquired San Francisco & San Joaquin Valley Railroad main line across San Francisco Bay in Richmond.

In the summer of 1981, Santa Fe's City operation is in the twilight of its life as the afternoon crew moves rebuilt SW1200 No. 1240—an "SSB-1200" to the San Bernardino shop crews who rebuilt it—out into the yard beneath the towering presence of the San Francisco-Oakland Bay Bridge. After a trip to the Western Pacific interchange a mile distant, the crew returns with a few cars upgrade on Illinois Street, against a backdrop of the City's famous hillside row houses, heading for the SP interchange.


14
1240
Santa Fe

2000 MILES WEST OF TOPEKA

THE low afternoon sun catches the China Basin switcher passing the Todd Shipyards on its way down Illinois Street to the WP interchange and a concrete plant. The toughest climb on the line is just outside the plant, where 1240's engineer pours on the sand to keep a string of empty hopper cars moving. Along the waterfront in the evening, a Santa Fe tug awaits its next departure. ■

FALLEN FLAGS ALBUM

TO its friends, the Minneapolis & St. Louis ("M and Saint L"), stretching 1400 miles through the farm country of Minnesota, Iowa, Illinois, and South Dakota, was affectionately known as "the Louie." Given its often fragile stature—M&StL endured nearly two decades in receivership beginning in 1923—the railroad also suffered nicknames the likes of "Maimed and Still Limping." But from the mid-1930's onward, under the guidance of Lucian C. Sprague, M&StL rebounded, even dared to flourish. While relying upon elderly but spiffy steam locomotives and diminutive gas-electric passenger trains, M&StL began buying diesels in 1938 and fully retired steam in 1950. Ben W. Heineman took over from Sprague in 1954; thwarted in incorporating M&StL into a system of small roads bypassing Chicago, he moved on to Chicago & North Western in 1956 . . . and had C&NW acquire M&StL's rail assets in 1960.

Spiffy engines in granger country

GARY W. DOLZALL

IMMORTALIZED on film by a company photographer, M1-50 class 2-8-2 No. 611 lays out a plume of black smoke as she strides past the brick depot at Hopkins, Minn., with a train of beets in 1946. Hopkins, a western suburb of Minneapolis, was the junction of M&StL lines west to South Dakota and south to Iowa. Within four years, diesels—1000 h.p. Alco RS1's in multiple, and three-unit sets of EMD FT's, F2's, and F3's—replaced all M&StL steam.

MINNEAPOLIS & ST. LOUIS

IN July 1946, Henry J. McCord photographed the World War II wooden Quonset-hut enginehouse in Peoria, Ill., with 2-8-2 627 and an RS1 in residence. M&StL touted its southern terminus in its slogan "the Peoria Gateway." At dusk on July 28, 1950, Robert H. Milner shot 51-year-old 2-6-0 310, the road's oldest, slogging toward Oskaloosa, Ia., with a local off the Newton branch. At Cedar Lake shop in Minneapolis in 1958, William D. Middleton framed RS1 231 on the transfer table.

231

MINNEAPOLIS & ST. LOUIS

THREE M&StL hallmarks are revealed in these October 1958 evening scenes by William D. Middleton: at St. Louis Park, Minn., a motor-car passenger train and company sign on the depot; and at Cedar Lake Yard, the red-and-white livery of the Heineman years. Silver "doodlebug" GE-31 was en route to Watertown, S. Dak.; the F3-GP9 team was on hotshot freight 20 for Peoria.

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RAILWAY
TRAVERSE DE CHEMIN DE FER
CROSSING
4
TRACKS
VOIES
6764

PICTURE SHOW

SCOTT HARTLEY framed a bilingual grade-crossing sign against the azure Canadian sky in freezing for an instant VIA Rail Canada train 1, the Montreal-Toronto section of the transcontinental Canadian, *pulled by FPA4 6764 at Cedars, Quebec, on October 19, 1988. VIA's acquisition of 26 new F40PH's to go with 30 previous ones, two of which are illustrated in the inset DEAN DIDUR photo in Toronto on April 2, 1987, is spelling the end for the Alco-design cab units.*

An exhibit of individual efforts

167

PICTURE SHOW

LOUIS A. MARRE printed this scene off a negative in his collection from the late BILL PLETZ of Ten-Wheeler 252 (Baldwin 1907) flapping along the Charleston & Western Carolina near North Augusta, S. C., about 1941. The photographer was ahead of his time in making a panoramic view, or "pan shot," from a moving paralleling automobile. C&WC was a 343-mile Atlantic Coast Line subsidiary linking Port Royal and Spartanburg, S. C.; ACL merged it in 1959.

TOM NELLIGAN captured the interurban nature of Connecticut's 6-mile Stamford-New Canaan branch, a former New York, New Haven & Hartford property, as a Conrail local with two GE-built Cosmopolitan M.U. cars approached Talmade Hill on December 23, 1978. Today's operator of the line, Metro-North Commuter, took over responsibility on January 1, 1983, when Conrail exited the passenger business.

PICTURE SHOW

H. REID provided this 1950's scene from the camera of A. BOGGS KERR, depicting an F7/FTB/GP7/F7 quartet awaiting assignment at Atlantic Coast Line's yard in Richmond, Va., photographed at rail level next to a piece of company rolling stock. Note the four-porthole FTB unit, with normal couplers instead of drawbars.

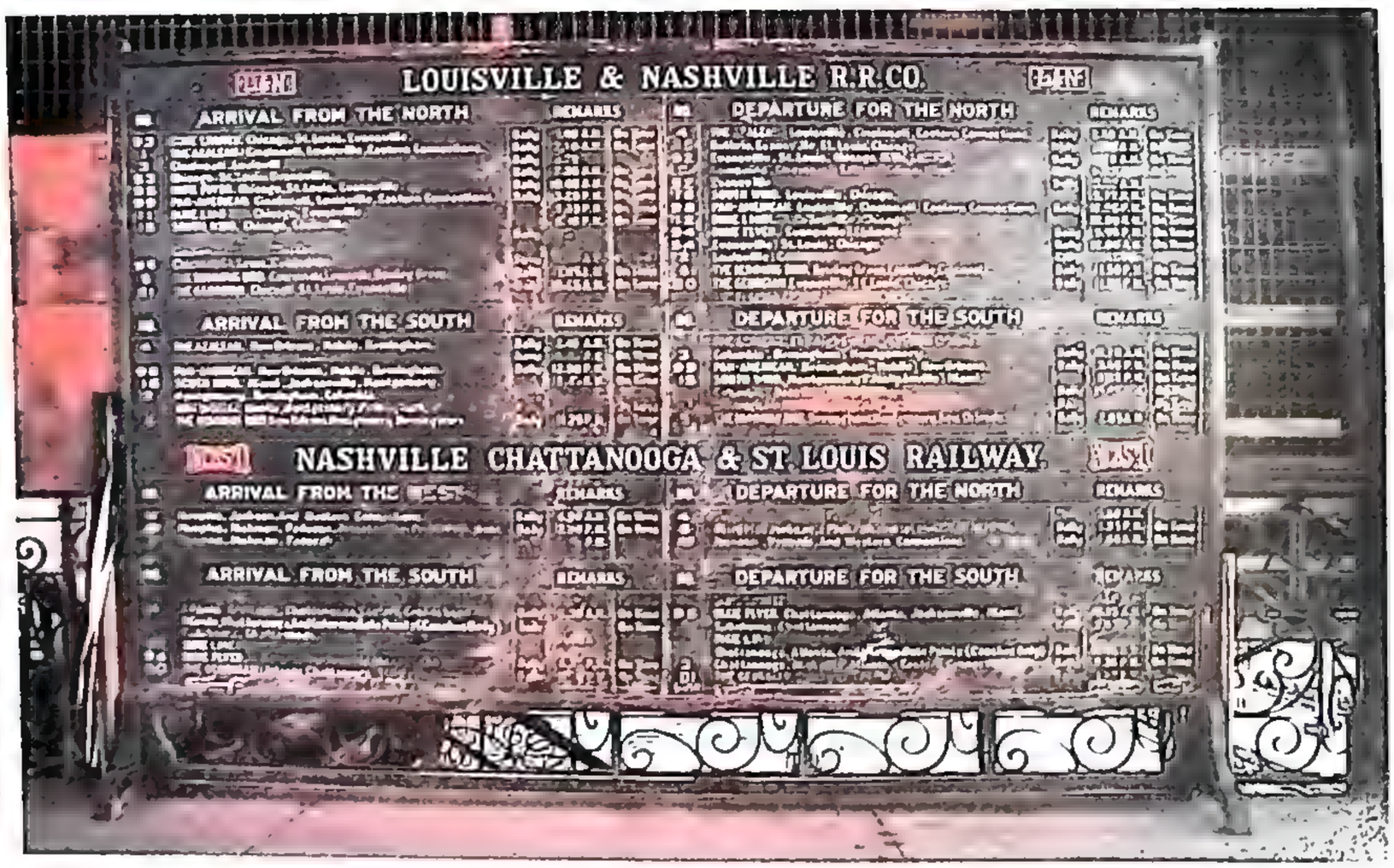
CALVIN CHRISTMAN discovered this relic of Nashville Union Station's heyday during a July 1987 visit to the edifice, which had been converted into a hotel. The signboard dates from the mid-1950's, when full schedules of passenger trains held sway on L&N and NC&StL. Amtrak's Floridian last departed the station in 1979.

PICTURE SHOW

JOHN C. LUCAS obtained extraordinary depth in this shot at Clio, Calif., of eastbound Western Pacific freight CIX behind five EMD and GE diesels moments after sunrise on November 9, 1976, when fog still shrouded the valley and frost-coated Clio Trestle, WP's highest.

PICTURE SHOW

H. REID provided this 1950's scene from the camera of A. BOGGS KERR, depicting an F7/FTB/GP7/F7 quartet awaiting assignment at Atlantic Coast Line's yard in Richmond, Va., photographed at rail level next to a piece of company rolling stock. Note the four-porthole FTB unit, with normal couplers instead of drawbars.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RAILROAD CROSSING
STOP
LOOK AND LISTEN

PICTURE SHOW

JOHN C. STELLWAGEN recorded decades' worth of rural charm in the Keystone State's "Pennsylvania Dutch" country when he photographed the Pennsylvania Railroad's local from Lancaster to Quarryville approaching this grade crossing near Refton on a Saturday morning in March 1967. Can't you just hear the SW9's horn?

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PICTURE SHOW

DAVID BAER of Cheswick, Pa., caught Bessemer & Lake Erie F7A No. 728 nudging over a road at Fairmount Station, Pa., as it headed west on B&LE subsidiary Western Alleghany with 22 loads of coal on March 10, 1989. The 18-mile line gained notoriety in the late 1980's with its intermittent use of the F units.

BEN BACHMAN found two Union Pacific SD40-2's switching carfloats at Seattle's Harbor Island in March 1988. In the background is a Chinese container ship, making its weekly call at Terminal 18 on the island.

PICTURE SHOW

GARY J. BENSON visited Silvis, Ill., in the summer of 1988 and discovered this bittersweet scene near the old Rock Island shops, where a decrepit GE U30C diesel and some sisters, awaiting scrapping, languished among the sunflowers eight years after the big Midwest railroad quit.

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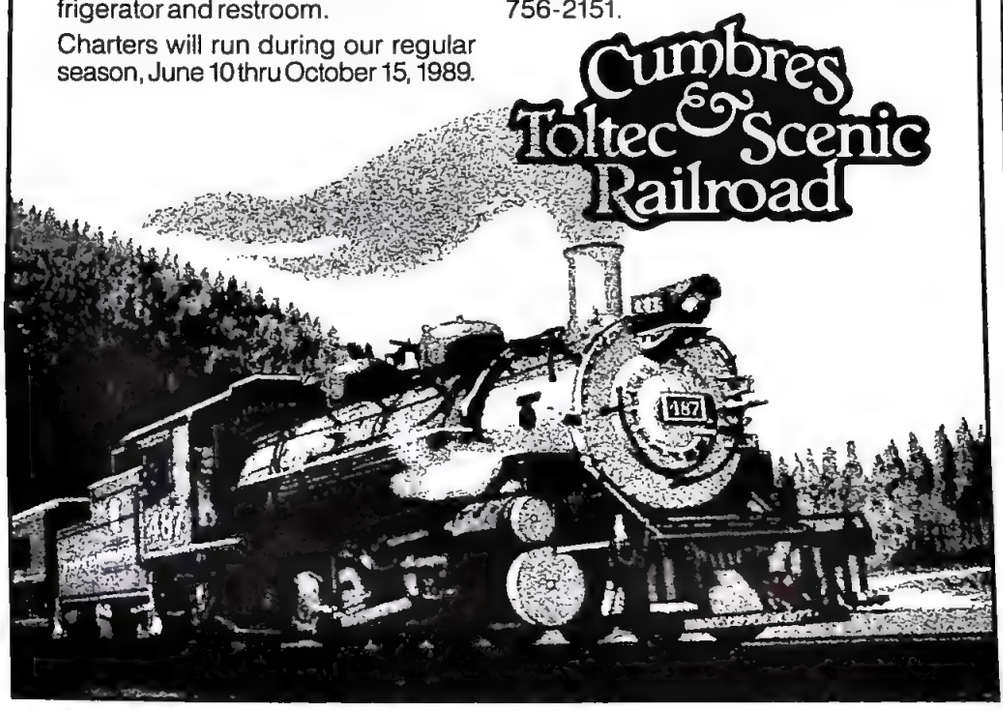

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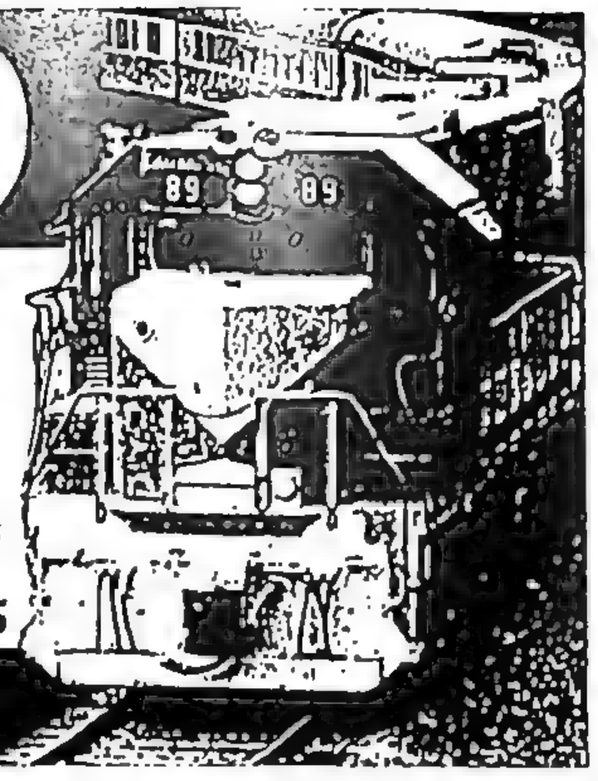
In TRAINS ILLUSTRATED's third issue, carrying a cover date of December 1989, Stanley W. Trzoniec, a Massachusetts professional photographer, will present the case for black-and-white photos in this era of color work. John Bachelor will take us to Delaware, O., on the New York Central, for steam-era black-and-white scenes from his father. Among our color selections will be fall foliage views of Conrail's Horse Shoe Curve in Pennsylvania, and of other railroads, to coincide with the issue's October appearance, plus Soo Line and Canadian subjects.

T.I. will retain its balance of contemporary and period photography, with credit lines of veterans as well as newcomers to railroad periodicals. Reappearing will be our regular entires: a "Fallen Flags Album," some artwork, the humorous "Final Frame," and "Picture Show," a salon of individuals' work.

DECEMBER 1989 issue on sale OCTOBER 10

Redwoods BY RAIL '89



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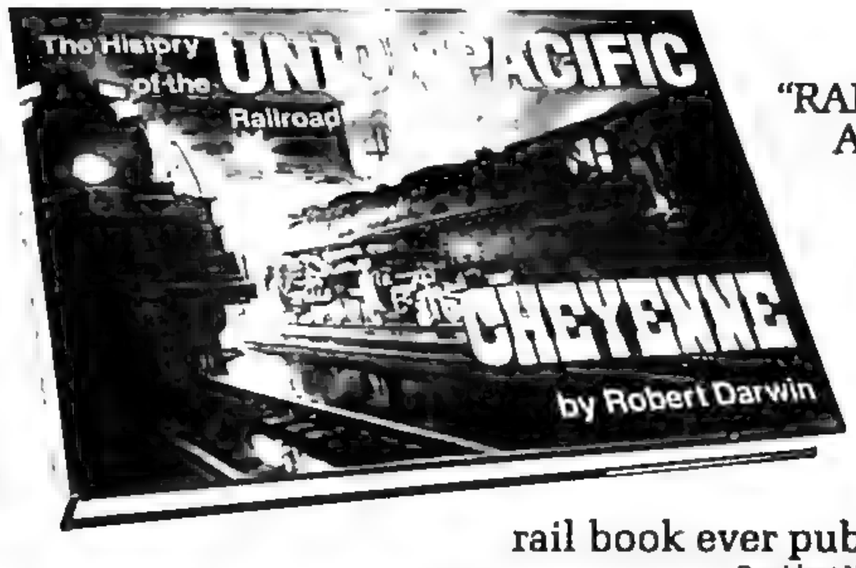

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Mid-Continent's business car, ex-C&NW 440, is named for photographer Philip R. Hastings. Photo by John Gruber

Celebrate Rail Photography

Mid-Continent Railway Historical Society, in its 27th year of operation at North Freedom, recognizes the importance of photography and art in the development of railroading. Mid-Continent and locomotive 1385 are cooperating with the Michigan Artrain Sept. 23-24 at McFarland, Wis., and planning events for photographers during excursions from Mazomanie, Wis., Oct. 28-29.

Mid-Continent has published two books on the history of railroads and photography. Order them by mail:

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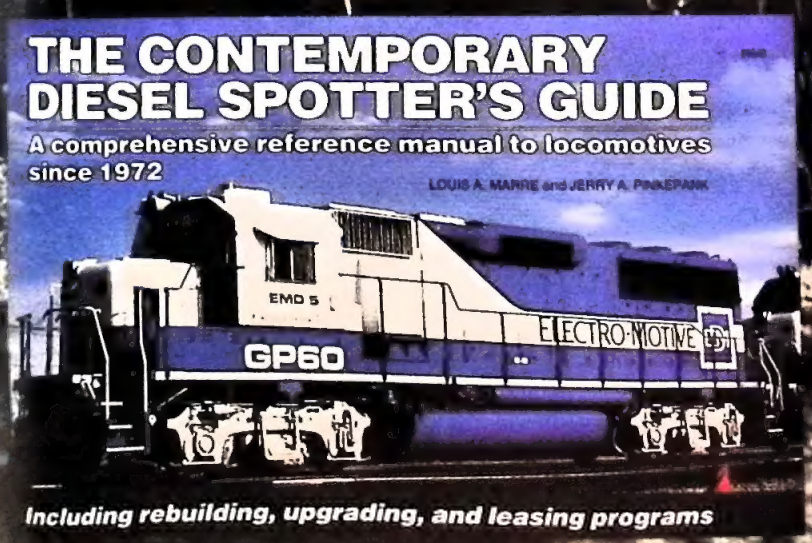
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